

T C D S B

C O R P O R A T E

L O G O U S E

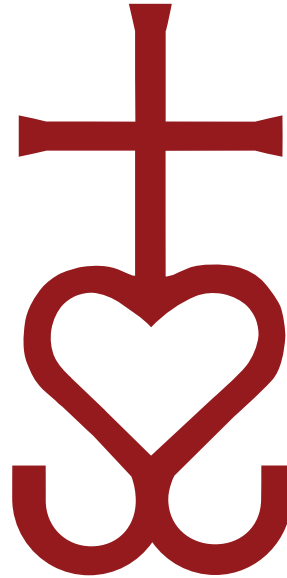
G U I D E L I N E S

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LOGO

The logo was designed by renowned Canadian designer Allan Fleming in 1969. His other recognized works include the Ontario Hydro logo, the Ontario Science Centre logo and, most famously, the Canadian National Railway Logo (or, "CN")



The official symbol of the Toronto Catholic district School Board combines the cross, the anchor, and the heart representing the three theological virtues of faith, hope and charity. It is based on the cross and anchor symbol used by the early Christians in the catacombs, the added heart representing humanity.



LOGO

VARIATIONS



The circular version of the logo, with the full TCDSB name present, is the current standard for official board use. All official materials resonating from the board must include this logo.



In a few rare instances, this stacked version of the logo is also acceptable, though the circular variation is the preferred choice.

LOGO

DO NOTS



*Do not squash
or stretch*



*Do not alter the
colour*



*Do not place
the dark logo
on a dark
background*



*Do not change
or try to
recreate in any
way*



*Do not resize
any individual
components*



*Do not add
gradient*



*Do not place on
any image that
is too "busy"*



*Do not crop in
any way*



Do not rotate



*Do not
use a poor
reproduction*

LOGO

CLEAR SPACE & SIZING

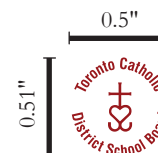


When using the TCDSB logo, there should be a distinct space surrounding the logo where no text or images should overlap on top.

The size of the space should be directly related to the size of the "T" in Toronto, creating a border around the overall logo.



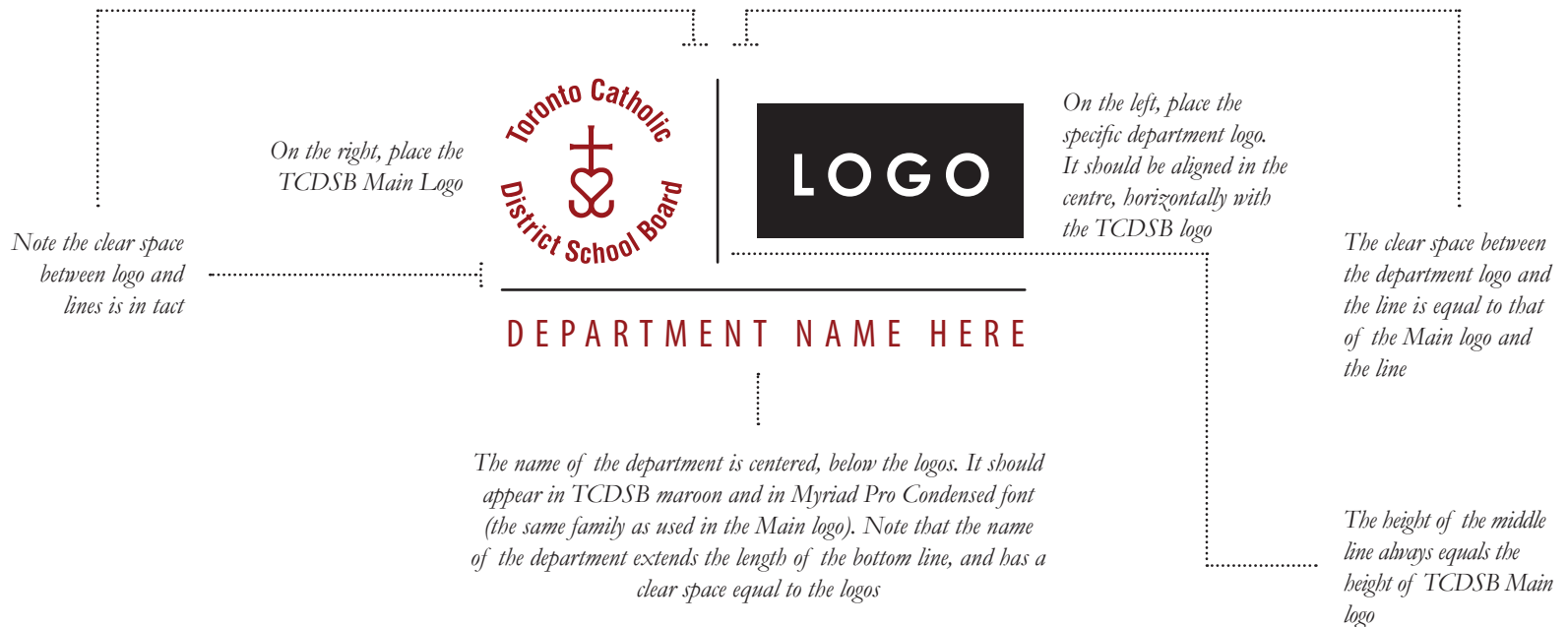
The logo itself should never be any smaller than 0.5 inches on either side. There is no restriction on the maximum size, but use your judgement.



LOGO

DEPARTMENT ADAPTATIONS

A number of departments within the TCDSB utilize separate logos from the main “cross, heart, anchor” symbol used for the main board. In order to emphasize a better brand identity, department logos should start to be presented with the following layout:



LOGO

DEPARTMENT EXAMPLES



CONTINUING EDUCATION



SAFE SCHOOLS



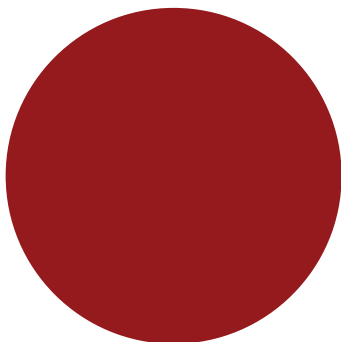
INTERNATIONAL EDUCATION PROGRAM

The tracking of the department title should not exceed +300. In this instance, the name extends only as far as that will allow, and remains centred

If the department name is too long to fit on a single line, it can be broken up into two stacked lines

COLOUR

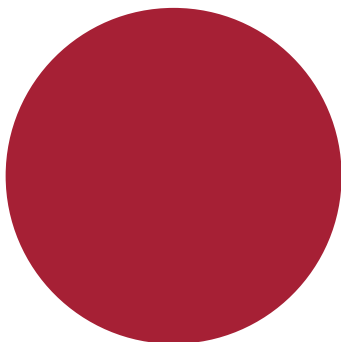
VALUES



C 26
Y 100
M 100
K 26

R 151
G 25
B 21

HEX
#971915



PANTONE
201 C

The PANTONE® swatch
should only be used for
spot colour situations



C	0
Y	0
M	0
K	0



C	26
Y	100
M	100
K	26



C	50
Y	100
M	100
K	50



C	26
Y	100
M	100
K	26



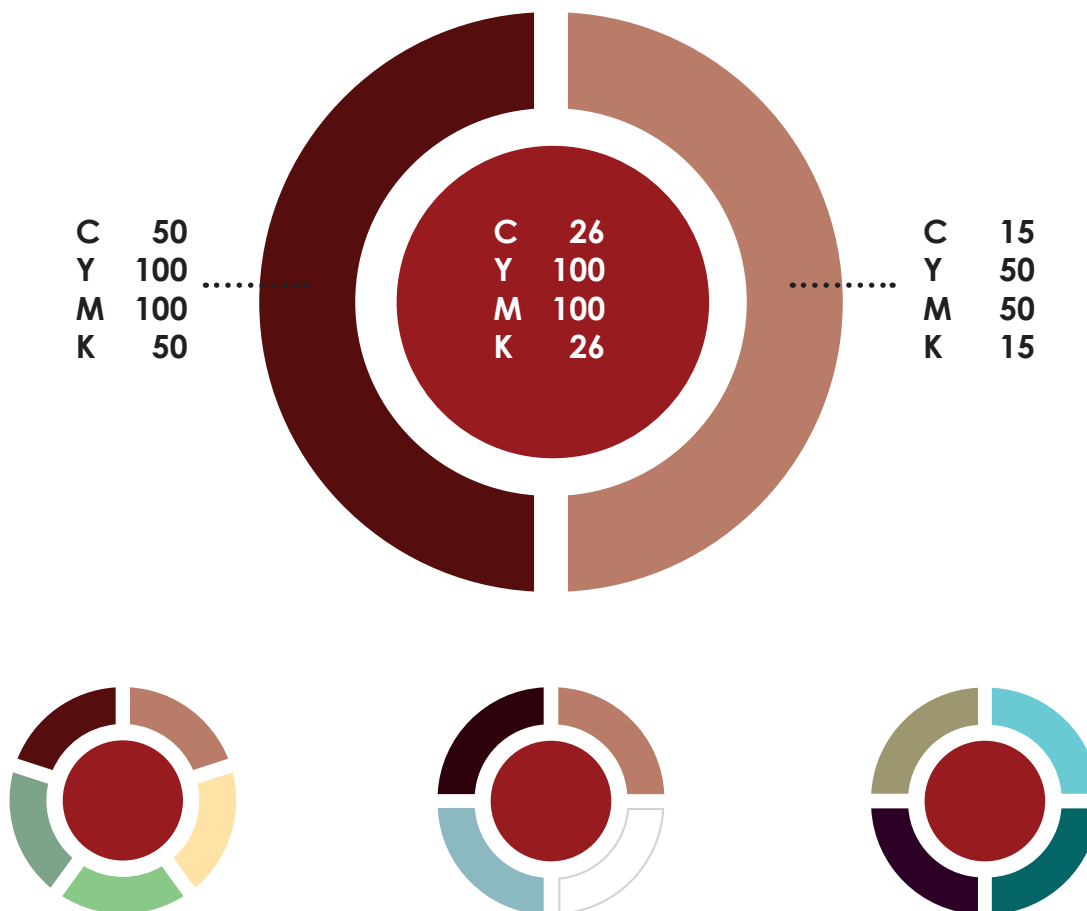
C	0
Y	0
M	0
K	0



C	0
Y	0
M	0
K	100

COLOUR

PALETTES



These palettes are merely suggestions on how to compliment the TCDSB maroon brand colour. None should be taken as canon when producing designs, and should only be used to better reflect the official TCDSB colour.

TYPOGRAPHY

TYPEFACES

CENTURY GOTHIC

The five boxing wizards jump quickly.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

AaBbCc
ITALIC

AaBbCc
BOLD

AaBbCc
BOLD ITALIC

Intended as competition for the typeface Futura, Century Gothic was created by Monotype Imaging in 1991. It was based on their own previous creation of the font Twentieth Century which was drawn by Sol Hess between 1937 and 1947.

Garamond

The five boxing wizards jump quickly.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

AaBbCc
Italic

AaBbCc
Bold

There have been many modern revivals of the Garamond typeface over the years, but generally speaking most are based on the original works of designers Claude Garamond, Jean Jannon and the italicized variant on Robert Granjon. Garamond is a classic font that pairs well with the modern look and geometric shape of Century

TYPOGRAPHY

HIERARCHY

Century Gothic Bold should be used for headlines.

The colour may vary with the design, but should typically be represented in All Caps format.

HEADLINE GOES HERE

The deck goes right here and gives a further explanation to what this document might go on to say

SUBHEAD ONE

Fernatur amus rempore, aut hil ma volorum eum qui corent qui autemporatem faciis et hillore pudigni endandit, sit perae lab ium fugia qui cum doluptatem saecaes tiore, cum aliciuntis il min rerum venimi, tem dolupturem reption nihit experit fuga. Catemol uptium andeles remquis cimenis anduciis dolutem porempo rentissus.

Elicipsum everum eatios rehendem vit is et res eiur? Qui doluptus. Rum veligni milicim harum et ullent, sum faccumq uiatus qui dolorem rem. Et aut volorest ex eostis el exped quunt et arcipid istibusdamus aligendis eum aut

SUBHEAD TWO

Earuptatio di aliqui aut et litisci issinctur? Qui re et millent et ommodis autem qui volecae tent, videlibus

Decks and explanation text should be Century Gothic Regular or, sometimes, Italic. For outright body text however, the Century Gothic typeface should not be used:

“Century Gothic is fine for large sizes. It is poor for body text. Assertions that its high x-height ‘means it has good legibility’ are incorrect. An ample x-height within reason contributes to legibility. But Century Gothic also has very closed apertures on key characters that make them hard to distinguish from others. Its extreme geometric design does not help.”

– **Thomas Phinney**
Vice President,
FontLab

Subheadings are the one area that typefaces may vary depending on design. Here, Myriad Pro Condensed Bold is used as the complimentary font and should be put into the back pocket for possible additional typefaces to use.

Century Gothic Bold (in All Caps) is also suitable for subheadings.

Garamond should be used for body copy.

STYLE

RESEARCH

Upper Canada College has a clean and solid look across their school's advertising campaigns. This a good example of an educational brand that knows its audience and what it wants to convey.



TFC uses similar colours to the Toronto District School Board. Their use of the red and tone on tone is something to be admired. A good example of how to effectively, and subtly, express your branding.



Thankyou's annual report uses photos/videos very well. Overlaying brand colours and allowing copy to stand out. It also has a very non-imposing essence with it's use of white text vs. something darker.

UPPER CANADA COLLEGE

<https://www.behance.net/gallery/6170047/Upper-Canada-College>

TORONTO FC

<https://www.behance.net/gallery/37077345/Toronto-FC-2016-Season-Tickets>

THANKYOU

<https://thankyou.co/built-on-stories/>

STYLE

RESEARCH

Catholic Art is so ingrained in the core of history that it should not be ignored as a contributing design inspiration for the branding of TCDSB.

It doesn't have to be prominent, but the influence should also not be forgotten.



OUR LADY OF SORROWS

by Tahnja Wolter

VARIOUS ICONS

by Filipe Guimarães (see also madebyelvis)



Simplistic, geometric icons are both professional and at the same time, have a childlike quality. This is a line that the school board should attempt to walk, with it's branding, presenting the business side of operations but not forgetting that's it's key is reaching students and parents. This type of iconography can be useful.

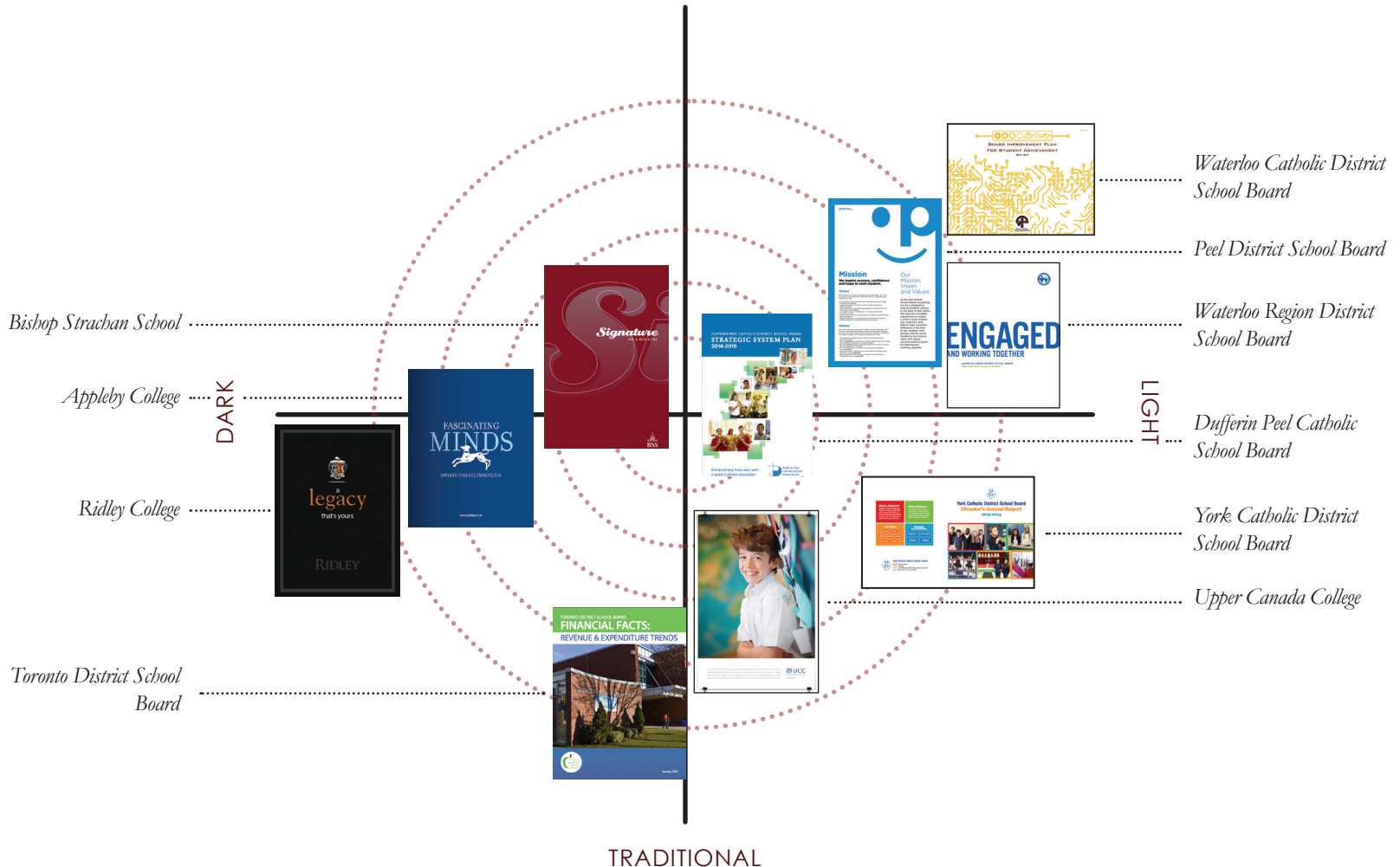
STYLE

VISUAL AUDIT

Looking at schools and boards in the surrounding area, two things can be observed by looking at their identities: private schools tend to use a darker and more traditional style, whereas district boards are more inclined towards a lighter tone (but kind of treads the line of modern/traditional feel)

RECENT SCHOOL IDENTITY TRENDS

MODERN

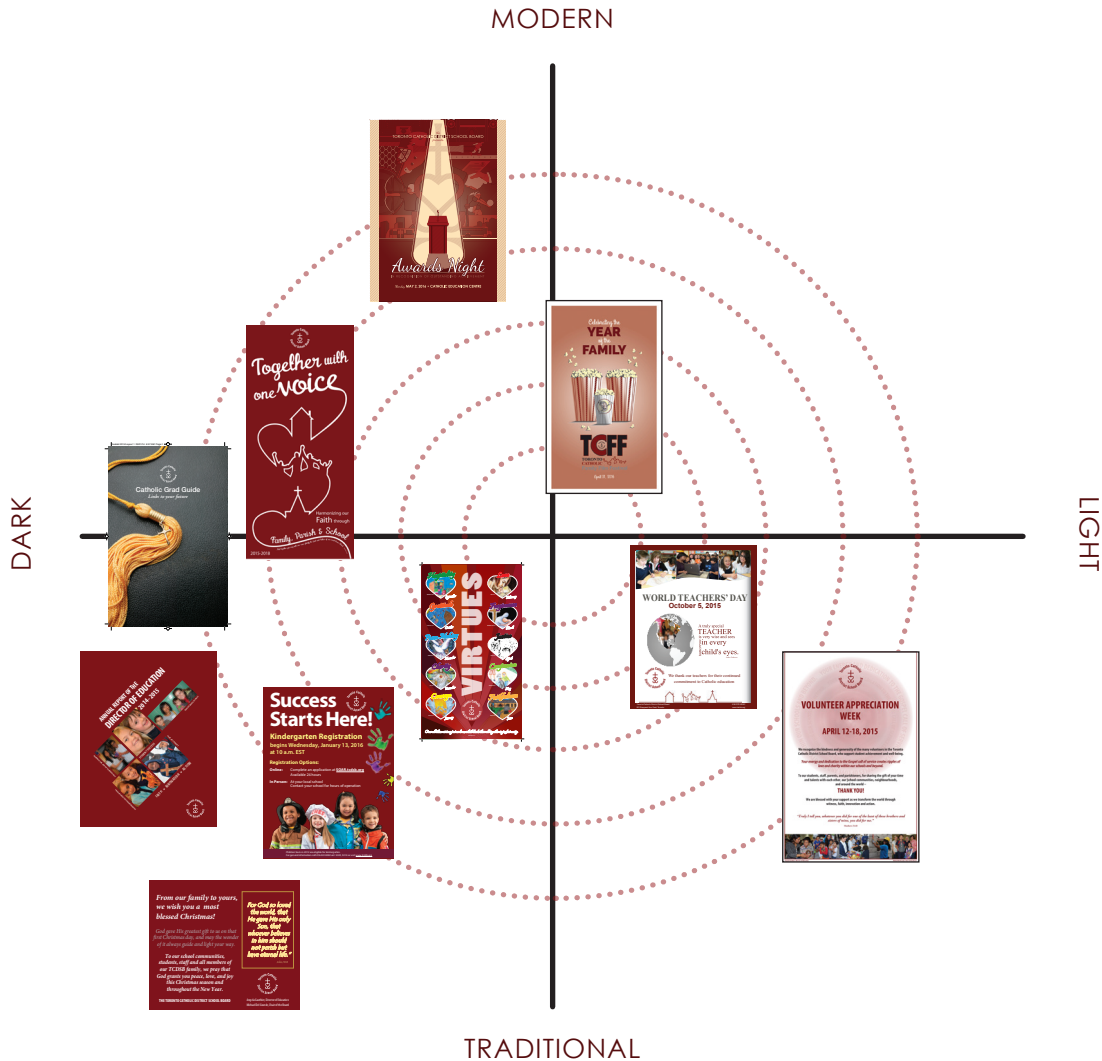


The TCDSB has a number of different projects that require design preparation. Here are a few of them from a wide array of assignments to better reflect the presence of the Board's visual identity.

STYLE

VISUAL AUDIT

TCDSB RECENT DESIGN PROJECTS



STYLE

ANALYSIS

- i. School Boards are trending towards lighter branding with a skew towards modernity which compliment their traditionalism.
- ii. TCDSB relies on darker layouts and tends to lean on traditional design strategies

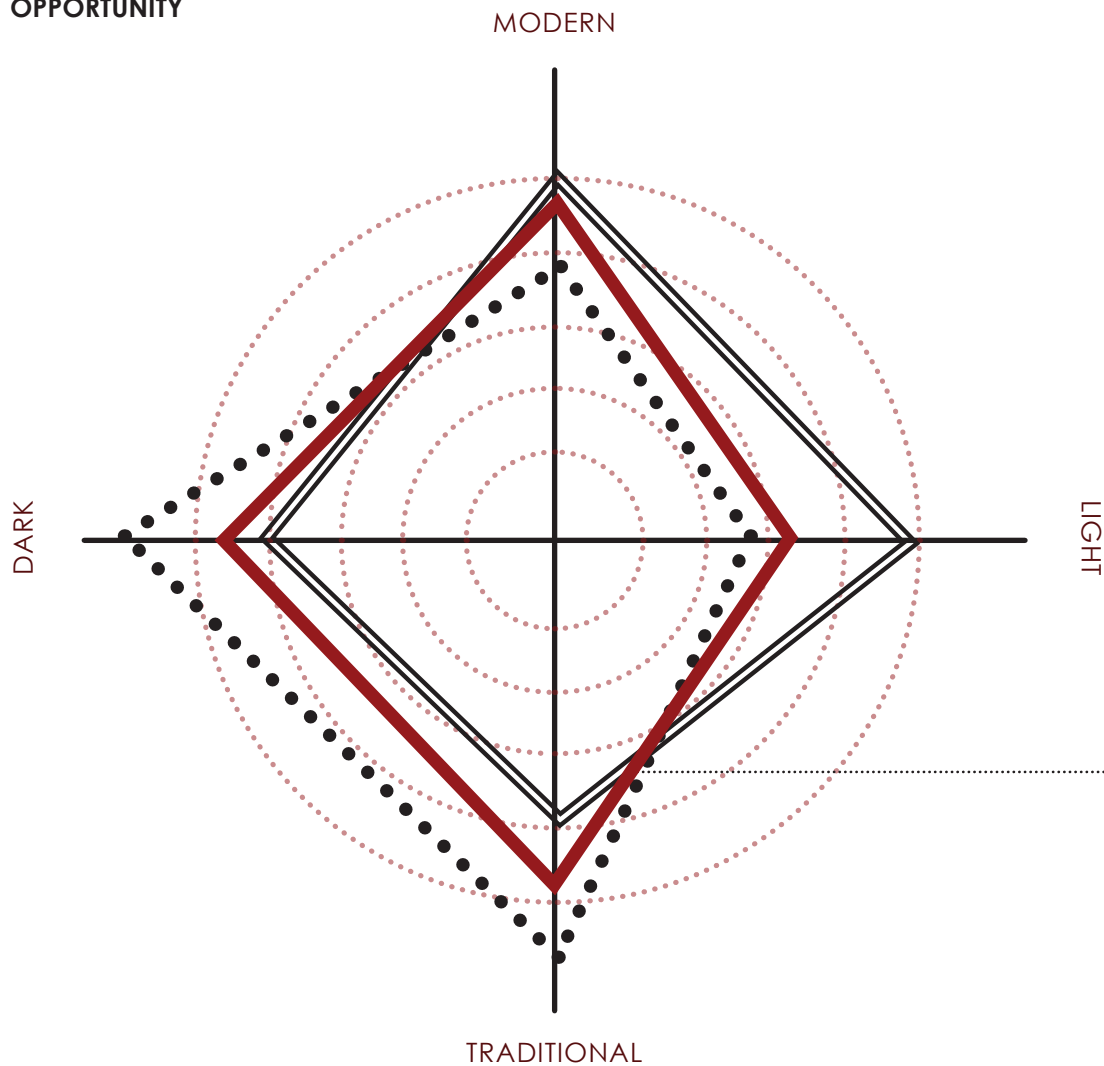
i. The private school brands seem to push their history within their designs as they have an avid base to go off of. The district boards have adapted softer and typically lighter colours/layouts to push the unifying school theme across.

More often than not, these examples employ a minimal photo/text combination, with a sans serif typeface and very little in the way of illustration. Illustration that does show up is simplistic and often vector based.

ii. The Catholic School Board identifies closer with the private schools rather than the other district boards. While different in essence, the same kind of styles and use of colours are prevalent in the private and TCDSB designs. In comparison to other district boards, Toronto Catholic is distinctly darker in its execution of it's materials. In this way, it could be interpreted as less welcoming and slightly more intimidating than its counterparts.

POSITION

- ===== SCHOOL IDENTITIES
- ● ● ● ● TCDSB DESIGNS
- OPPORTUNITY



.. The middle, red area represents the “best of both worlds”. The audit allows the argument to be made that successful designs moving forward would be best suited to fit within this boundary.

ICONOGRAPHY

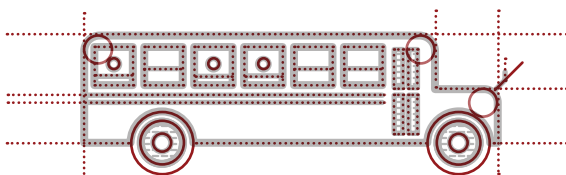
ICON DESIGN

To suit the style outlined in the previous section, icons for the TCDSB should reflect a professionalism seeped in a lighter, simplistic tone.

Since children and students are a huge part of our corporation, having clean icons that vaguely resemble “doodles” done in the corners of kids’ notebooks is the aesthetic goal.

Some tips:

Icons should use simple geometric shapes. Straight horizontal and vertical lines combines with circular curves. Diagonal lines can be utilized, but sparingly.



Icons should not use traditional “fill” colours. This pattern, using a smaller-weighted dash, employs a better reflective style technique and meshes better with the overall feel of the icons.

Lines should be weighted at a 2:3 ratio. Key lines should typically be 1/3 of the weight greater than lines used for inner detail on icons.

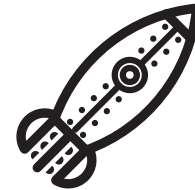
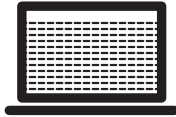
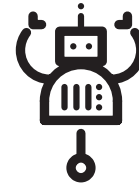
*The example below uses **3pt** lines...*



*...with **2pt** lines for the “door handles”.*

ICONOGRAPHY

EXAMPLES



compiled/designed by
WADE THOMPSON